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retains the voiceless fricative, spelled *off*; just as the interrogative *why*, which is regularly accented, also does. In the case of *wharf*, I can remember that as a child I said *warf* and was surprised when I learned the spelling. *Warf*, but not with my consonantal *r*, Prof. SHELDON (*Dialect Notes* ii, p. 42) says is common in New England. I cannot account for the *w* in this case. I see that SWEET (§ 918 end) supposes that just such a series of strong and weak forms as my speech presents existed in southern England before all *wh*'s there became *w*'s.

I cannot agree with Prof. SHELDON in supposing that *wh* in America is more or less artificial. It was only in the last century (SWEET § 918) that in Southern England *wh* began to be levelled under *w*, and not until this century that the change was carried out even there. I think it much more likely that there has been no change in the larger part of our country (as there has been none in the direction of *w* in northern England, Scotland, and Ireland), though the fact that so large a part of our population has always been of Scotch and of Irish extraction may have helped to hold us back. Personally I know of regular *w* for *wh* only in Maryland, and in certain circles in New York City.

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BISHER UND SEITHER.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Is not K. G. ANDRESEN's attempt to correct GOETHE in the use of the above particles, a mistake? The passage occurs on p. 101 of his well-known book: 'Sprachrichtigkeit und Sprachgebrauch im Deutschen,' 5te Auflage, Heilbronn, 1887. He says:

Zwischen *bisher* und *seither* richtig zu unterscheiden hält nicht schwer, wenn man darauf achtet, dass sich jenes auf die Ausdehnung bis zum Zeitpunkt des Sprechenden bezieht, mit *seither* aber von einer vorhergehenden Zeit an gerechnet wird. . . . Hiernach irrt Goethe, wenn er schreibt: 'Diese Produktion war es, die den Blick in eine höhere, bedeutendere Welt aus der literarischen und bürgerlichen in welcher sich die Dichtkunst *bisher* bewegt hatte, glücklich eröffnete'; es hätte *seither* heissen sollen."

The passage referred to occurs in 'Dichtung und Wahrheit' ii, 7, p. 256 (Cotta'sche Bibliothek). LESSING's service to German poetry is spoken of, and it is surely correct to use *bisher* meaning down to the time of the person or circumstances *spoken of*, as well as down to the time of the person *speaking*. It is curious to find a critic so complacently napping.

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THE PHONETIC SECTION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—I have thus far received about a hundred answers to my last circular, of which I distributed 500 copies. As my statistics will be of but little value unless I get at least 200 replies, I trust this note will serve as a reminder to those of your readers who have forgotten to return the sheets sent them.

C. H. GRANDGENT,

Secretary.

19 Wendell Street, Cambridge, Mass.

BRIEF MENTION.

One is fairly at a loss, from the point of view of Romance philology, whether to shed smiles or tears over the labor expended on the establishment of the "etymology of *osteria* and similar words," in the March number of the *Classical Review*. That the author of the article in question should have felt an interest in showing how many classical scholars, great and small, have advertised their ignorance of the correct etymology of Fr. *hôte*, Ital. *oste*, etc., is not unnatural; but that the editors of the *Review* should have accorded him space to quote from books, at a length and in a manner delightfully amusing (or touchingly pathetic), the general laws of Latin and Romance phonology in their bearing on the case, without the slightest reference to any Romance etymological dictionary to see whether he was only beating empty air, must be a genuine surprise. On account of their antiquity the first two editions of DIEZ' 'Etymologisches Wörterbuch' are now difficult of access, but in the third edition, which appeared